

Reformation Places and the Use of Senses in Their Design: Seclusion Spaces and Heightened Sensory Awareness/Responsiveness by Eleni Tracada

1. Introduction

Senses of a human being may be temporarily suppressed by enforcement of timeless confinement, when a person can loose contact with the real world for a defined period of time (and sometimes also for indefinite period of it).

Loosing touch with the outdoors can also deprive us from memories which make our vital association with life an impossible mission at times. In the case of imprisonment, interferences to human senses may affect our psyche in such a dreadful way that negative emotions can lead to self harm and often to suicide.

Senses are considered the best aspect of human experience when we enjoy nature and as a result our social association with it with the places and the people we live with. Therefore, the author's main aim is to critically analyse and reflect upon an unusual case study to which, she came across when she started her professional formation as an architect. Nowadays politicians around the globe can realise that imprisonment does not work in society. By depriving some people of human values does not help them to recover from something they committed against other people. And, of course, by restraining the senses, automatically memories may die. Therefore, vital links to the past experiences, not necessarily the bad ones, may be fatally damaged; this may represent one of the major defects that a person can ever suffer.

2. Giovanni Michelucci's teaching and mentoring legacy to inspire younger generations of architects in Tuscany

The author's intent is to describe and evaluate an important case study to which she came across earlier in her life as a student and later as an architect practising in Florence, Italy. However, the project, known as the Gardens of Reunion, inside the Prison Complex of Sollicciano, Nr Florence, was completed very recently and inaugurated in 2007. Its inauguration took place several years after the death of Giovanni Michelucci, who had been the key inspiring figure behind it. Towards the end of 2010 and precisely during the last three months of the year, a series of important events ran to mark and celebrate twenty years from Giovanni Michelucci's death in 1990. He was still working actively for the concepts and the development of some very important humanitarian projects at that time. With this paper the author wishes to pay a special tribute to this maestro of architecture, as she has been attentively researching for many years on his published and/or unpublished work. She had also the opportunity to meet Michelucci and talk to him on several occasions. This should be her modest tribute to a celebrated architect mainly for his care and compassion towards humanity.

Nowadays the author is still in contact with the Foundation in his name run by some very active architects/researchers with whom she has collaborated during important international events, such as a series of workshops in 1999, aiming at the development of a Charter of Integration of immigrants in Tuscany. The author also feels indebted to this great architect and teacher of many generations of architects and especially his advice back in 1989, during a conference with the title Confini della città (= Boundaries of the city), held in the Innocenti Hospital in Florence; he clearly suggested that active architects/researchers should disseminate social architecture through teaching in Italy and abroad. In fact, during the last decade the author had the opportunity to apply her previous experiences to teaching on several occasions. She aimed at developing students' abilities to conceive and deliver successful projects, very often associated with the so-called spaces of human confinement and monitored behaviours. Giovanni Michelucci's legacy had a positive and immediate effect to many architects; he also put his name to many projects with special attention to the stimulation of emotions through senses. By being intentionally stimulated and employed in the enjoyment of

architectural spaces, all senses should be able to contribute to the enhancement of the concept of a project that has been envisaged to stimulate the best of human emotions. These emotions that emerge from that process may be the only capable of healing wounds inflicted by either short or long term confinement.

As mentioned above, the facts behind the Garden of Reunion and its final realisation are directly related to Giovanni Michelucci and a group of architects who were imprisoned in the Sollicciano prison. Giovanni Michelucci was born in January 1891 in Pistoia, Nr Florence and lived and worked as an architect for many decades since the 1920s and until few days before his death, at the end of December 1990. He died just a couple of days before his centenary birthday that was to be celebrated with a series of events and exhibitions in Florence and Fiesole where he lived for many years. Nowadays his house and studio in Fiesole hosts the headquarters of the Giovanni Michelucci Foundation. Since the 1970s and, perhaps some decade before, we can find Michelucci fighting for social justice, mainly for the people confined by law and destined to live in restricted spaces, being these either poorly designed houses or hospices. Above all, his main aim was to make policy makers aware of poor conditions of life in the so-called working class dormitory areas of social housing in the outskirts of towns and cities. He often protested against the appalling conditions of life in two main state institutions inside Florence: the prison complex of the Murate area of and the mental health hospice of St. Salvi. These two complexes and their annexes contributed to the disgrace of entire districts in the centre of Florence. For several centuries, the Murate complex (that was originally founded as a convent) had been altered repeatedly to become a place in which any remaining human value to prisoners was literally annulled even after a relative short imprisonment.

The infamous Murate complex had contributed into establishing a grey urban area right into the heart of the city and inside the Santa Croce area quarter, which is in fact too close to the city centre. For a very long time, this appalling complex had performed as a backdrop against important monuments and

ordinary people's houses. Over and over again long processions stretched along the roads running in front of the Murate complex during medieval and Renaissance times. These macabre parades were to bring people to be hanged outside the third ring of defence walls that ran along the northern edge of the Murate site. The parade used to stop often by the small chapel of Santa Maria della Neve (part of the monastic complex), where the last blessing was taking place. Later this chapel was incorporated into the 18th and 19th centuries' horrific projects of reformation that added further disrepute to this complex. In fact the inmates were only allowed to attend Mass behind bars and wire by standing on a balcony that overlooked upon the sacred space.



Figure 1. Photograph provided by the Commune of Florence for the first stage of the regeneration competition in 1985: the main yard of the Murate Prison.

After the interventions of the 19th century, the integration of the old monastery was no more evident; it had been overwhelmingly filled by the construction of outbuildings and further layers that were created as panoptikon wings and internal dreadful courtyards in which, people were to be executed for several centuries (with the latest executions taking place during the Nazi occupation of Tuscany in the 1940s). Originally, the name 'Murate' (=Walled Women) appeared as the denomination of an order of nuns strictly confined between walls in tiny chambers situated inside the pillars of one of the Arno River bridges. Hence, once again human suffering was related to chastity and obedience to God through some kind of voluntary confinement. The austerity

of the buildings and the historical facts related to them had created negative feelings of condemnation and rejection between the inhabitants living close to them. Undeniably, the Chapel of Santa Maria della Neve, with its façade along the Ghibellina Street, was thought to have been designed by Michelangelo Buonarroti. But, the complex itself had been bearing no honours and recognition for many centuries. In recent years and around the 1980s, frequent rebellions of the detainees created chaos in the entire Santa Croce area.

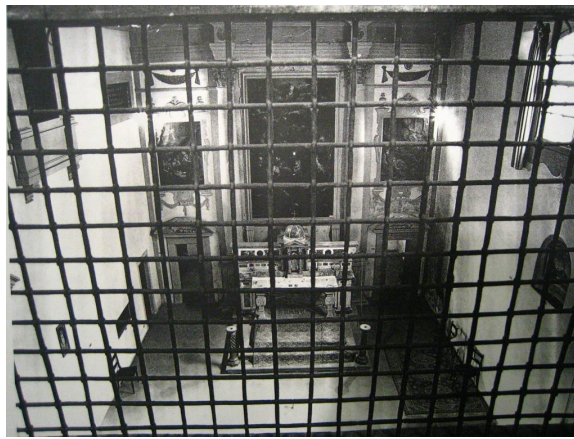


Figure 2. Photograph provided by the Commune of Florence for the first stage of the regeneration competition in 1985; it shows the interiors of Santa Maria della Neve, seen behind bars.

Moreover the inhabitants were often constricted to remain closed inside their houses for the fear to be hurt and inhale smoke from tear gas blasts used by the police. The prisoners several times occupied the roof of the complex to protest against the inhuman conditions in which they were living in it. To the troubles of the rebellions and other outrageous facts, more misery was added, caused by the floods. Every few decades, the Arno River, running along one edge of the Santa Croce area, was to fill with filthy waters the entire zone (including the prison complexes). The latest severe flood occurred in 1966. The entire area was devastated and it took many years to be reconstructed. Unfortunately the new development plan for the Santa Croce Quarter was approved few years later and kept the prison complexes exactly where they were before without further improvements.

Once again, in 1968, Giovanni Michelucci had offered his help by proposing a whole plan of regeneration for the area. But, unfortunately his ideas of proposing the removal of the prison remained only on paper, whilst the public administration was declaring that any change could increase 'excessive' planning costs. So, this area lost a great opportunity in the 1970s and it was finally rewarded many years after Giovanni Michelucci's death. Nowadays a regeneration plan is still ongoing and is being supported by his Foundation. At the present time the Santa Verdiana and part of the Murate complexes have been transformed into educational buildings used by the School of Architecture. A large library has been created in the most hatred part of the Murate and a new Museum for Contemporary Arts opened very recently. New affordable housing was also offered to locals. It seems that the efforts of the local communities, having been helped by political and charitable agenda (and supported by the Giovanni Michelucci Foundation architectural team) are now working effectively. Today it seems that the past of horrors almost left no wounds in the urban fabric. On the opposite hand, several open spaces in the form of attractive piazzas and green spaces appeared where the courtyards of horror were situated previously. These largely enjoyable places contemplate the past by offering hope and new wisdom. The places of seclusion and disorder became spaces for education and order again. The continuity in the urban fabric was reclaimed back and new meanings re-appeared by using a bright palette of colour patterns and by integrating some green intervals. In the ex-rooms of seclusion, students 'meditate' and pursue studies to become architects and urban planners. In the courtyards, there is enough light and hope for the future. For the inhabitants around the complexes, dreams are no more nightmares and daily emotions are very far away from fear.

In the 1980s, on several occasions Michelucci highlighted the fact that, the future of the complexes of the convents/prisons in the Santa Croce area was uncertain. The policy makers of the time were just considering cautiously the idea of restoring alongside the idea of razing these buildings to the ground. Some politicians were so desperate to get functional suggestions from solutions and proposals that they were quite ready to adopt proposals from international competitions. But, to their dismay, these proposals never

materialised. According to Michelucci, the real problem present in those places was how inhabitants and users might react to any changes and suggestions. They had to survive and keep their values intact. Perhaps they had to transform their dreams to realities at some point. The risk to offer large infrastructures to these spaces could have transformed the area to another anonymous residential area. The city could have lost “its historic moment”. A moment of losing touch with history was really looming in the 1980s. According to the same author and architect, “since public administrators, social influence and public opinion appeared to be unable to define, to select and transform a series of controversial aspirations and necessities into a succession of spaces capable to generate life (not just into some sort of mausoleums), the celebrated historic moment, so prominent in the competitions’ announcements could have been a tragedy.” Michelucci had expressed the fears of an architect and urban planner who found himself in front of dilemmas caused by some regeneration process during which, not only community consultation did not take place, but also active participation was negated to communities by the same policy makers. Surprisingly enough, as we saw above, the local community finally won their case in the Murate area, when also some active members of the Giovanni Michelucci Foundation helped them to get organised and claim back their long promised urban regenerated spaces.

3. Moving the prisoners from the Murate complexes of horrors to the Sollicciano Prison and the Gardens of Reunion

Giovanni Michelucci’s efforts did not stop with the eradication of the prison institutions from the heart of Florence. He continued to advocate social justice inside the new complex of Sollicciano in the outskirts and between two cities: Florence and Scandicci (a new city, still developing since 1950s and with social housing still rising from the ground). Giovanni Michelucci understood promptly the meaning of the message and outcry of the young inmates/architects arrested and put under bars in the late 1970s. The reason of imprisonment was alleged rebellious intentions against an oppressive and

anachronistic educational system enforced by the Christian Democrats' government during the years after World War II. These young architects found themselves confined inside spaces that had nothing different to show than the Murate horrendous complex; the new complex was always built with intend to de-humanise people rather than reforming them.

At the beginning, this new prison had nothing better to offer than other similar places. Therefore, the idea of creating a more human environment emerged as a bare necessity to these young and dynamic designers. They could not even tolerate the glazed separation between them and their friends and families who were visiting them inside an intimidating space, such as the visitors' area. They could even see faces trying to cover their anger and strong feelings, when especially small children were kept behind that austere partition. No child would have ever been able to really understand why they were lacking their father or their mother's caress in that room. Children were only able to feel a cold surface separating them by the people they loved.



Figure 3. Initial drawings about the gardens in the Sollicciano Prison (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

Nevertheless, the idea of an evergreen garden, with couples chatting and kids playing around, initially appeared as an outrage to the so-called law-abiding society. In fact the initial thoughts were transmitted to Giovanni Michelucci via a letter. Almost immediately he replied and started offering his advice; he mobilised some liberal brains between politicians and magistrates and the unexpected happened. Inside and outside the visitors' area, the gardens of reunion emerged as first sketches and drawings. Later these sketches were

developed into real gardens to be used as meeting places for the inmates and their families, between human beings under conditions of separation enforced by the State Law.



Figure 4. Drawings of the interior gardens in the Sollicciano Prison (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

And finally the same ex-users (the inmates during the years of student rebellion in the Faculty of Architecture in Florence) managed to change what was thought to be a plan of annihilation of any human sentiment inside a secluded space, such as a high-security detention centre. In 2007, they celebrated and contemplated over their achievement together with other ex-prisoners and their families at the time of their imprisonment. Especially families enjoyed themselves by wandering indoors and outdoors. The emotions were palpably elevated and finally all faces looked happy and relaxed.

4. The Gardens of Reunion and their legacy to Michelucci's organic shapes of revolving branches and roots of trees: a metaphor to celebrate human relations and return to humankind.

In the Gardens of Reunion, there is a distinction between indoors and outdoors by using a variety of materials. More natural elements can be found outdoors, such as trees, plants, a pond and an amphitheatre, whilst a

sequence of colourful tree-form pillars inside alternates with comfortable seating. There are no visible partitions and barriers. There are balconies to watch around, but no bars and wire to keep young people away from suicide attempts (as many times it happened in the Murate buildings). This is now a place that manages to put a smile on faces and perhaps some tears from time to time. This is real life.

Giovanni Michelucci had often expressed his idea of a 'casa rifugio' (=home, as a person's safe haven) and his project in collaboration with the team of the architects, ex-detainees, was to be a sanctuary for compassion and care. Giovanni Michelucci 'crystallised' the indoors garden and offered a very bright palette of colours to compensate the use of sculpted forms of trees, as reinforced concrete pillars. These seem to act as a filter between the natural environment outdoors and the more private indoor spaces of the rooms/cells. Now, the rooms can offer privacy and simplicity at last.



Figure 5. The Garden of Reunion - Indoors during the official opening (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

According to the architects and political dissidents detained in the Sollicciano Prison in the 1990s, the project of the garden is: "a garden of reunion and a meeting place. By reuniting with your own people is something so innate in people's psyche in such a manner that, no detention conditions could ever

manage to obscure.” (Excerpt from a letter to G. Michelucci). The whole process begins in 1985 and approaches its first realistic stage in 1987 with the first proposal presented in public. Then, the work on this project goes on until 1990, with undeviating collaboration between Michelucci and the ex-detained architects. The completed version of the project was finally presented during the last year of Michelucci’s life.

The final project shows a building destined to visits and meetings in the form of a unique large interior space, defined by a sequence of meeting places which have been designed and arranged around the ‘roots’ of the tree-form pilasters. This concept unites and fuses the part destined as a covered construction, with the part which forms the real natural garden that links directly to nature and the identity of the Tuscan landscape. The same spaces can be used either by authorised persons to meet their friends and relatives, or by the detained and the public during cultural events (exhibitions, theatrical performances, conferences, etc). The garden, as every other garden, represents something different rather than being created into some abandoned piece of land by the high walls of security fencing. Therefore, it is thought to be there, as an alternative element challenging the prison wall barrier with a new answer to the problems correlated to both confinement and free society.



Figure 6. The Garden of Reunion -Indoors: the view from the internal balcony – trees holding the light well on the top (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

Through the long process of assessing and re-assessing the project, the team often was so aware of working along some kind of fringe area between the interior and exterior space that, they had to shift some areas and perhaps swap them over as well. The garden has solicited the formation of new connections, because it represents the introduction of new orders and potential relationships inside a regimented system (a prison) and the surrounding urban areas. The garden is the nodal point of a binary route that runs from the interiors towards the exteriors and also manages quite successfully to obliterate the real obstacles of multiple prohibitions; that is the barriers and internal limitations. On the opposite hand, from the outer urban areas towards the interiors, an almost uninterrupted path penetrates into a place by linking the city to this infrastructure. This binary process of close encounter between seclusion and freedom may symbolise a deconstruction of the attitudes, divisions, and designations of confinement and the means of hyper security.

This project refers to high standards of civil values and tries to interpret architecture considered as shelter. It also tries to understand flexibility in some spatial representations of such a particular place that, a prison is. The course of water falling into a pond, the olive trees, the willows, the stone paths, the wooden trellises and the borders in brick may all recall the history of previous life there, now being negated by the prison.



Figure 7. The Garden of Reunion - Outdoors: the view to the pond (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

The garden has been thought to have a multiplicity of uses and, as Giovanni Michelucci puts it:

“There will be mainly the children, not our intentions, who will be discovering the sense of the place; there will be their own approaches to reveal the real uses of these spaces.”
(Michelucci G, 1988, p11)

Thus, the project requests adults to return back to childhood in order to be able to begin their healing process, by being helped by natural colour patterns and plenty of daylight. The whole place seems to be some new kind of holistic playground for both adults and children. The project has been developed to minimise human suffering. But, the whole complex helps also meditation and creativity, which are indispensable elements for fast reformation after punishment. Indeed the small open space amphitheatre means that, there will be also opportunities of change by playing some healing roles during the moments of the meetings:

“The garden acquires the form of a theatre in which, the protagonists do not only represent drama, but also contribute to the formation of a real space inside which, they are able to express themselves and, perhaps, find unforeseen answers.”
(Michelucci G, 1988, p11)



Figure 8. The Garden of Reunion - Outdoors: the view from the amphitheatre towards the indoors garden on the right (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

Almost immediately the project was supported by the Region of Tuscany. In 1986, a favourable situation was also created with the approval of the Law of Prison Reform in Italy, known as Minister Gozzini's Law. The new

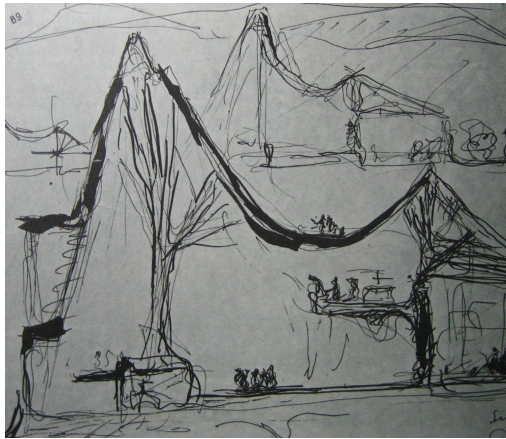
Parliamentary act permitted some kind of controlled release of some prisoners and especially those detained for political motives. Finally Michelucci could meet the designers who were communicating with him via letters from inside the prison. The ideas related to the project of the garden now acquire more important values and the theme of the connections with the city has also been enabled by the latest developments in policies. The garden poses itself into a closer relationship with the city rather than with the prison environment. Michelucci also confirmed that the garden presented an urban identity, because “otherwise it will become only an ornamental component of the interiors of the Sollicciano complex and nobody really feels that this complex necessitates such a thing.” (Document to the detained, 1986)

Michelucci saw the opportunity of creating a new part for the ‘Nuova Città’ (=New City) to which, he had dedicated his entire life and career. With this effort, he engaged to re-stitch all interrupted connections with the city. He was also keen to generate a new kind of public space in which human emotions and relationships could fuse into one place. He affirmed that, that place should show an extraordinary identity, or better, “a situation which rarely emerges in the usual urban design and planning.” (Document to the detained, 1986). In addition to this, he also affirmed that, he really wanted this project to be “a sparkle of the primordial art of constructing a city, which is going to bring light here in Sollicciano.” (Michelucci, 1986, p2). The entire team started working simultaneously inside a hall covered by murals, painted by the detained and in the Giovanni Michelucci Foundation, where everybody was actively participating at that moment.

Michelucci had embraced this project with great enthusiasm and had also accepted it as an open challenge to him and the city, although it was to be engulfed by the high security fencing wall of the prison. For the first time, he had approached the entrance gates of that new Florentine prison in early morning on a day in spring 1985; he walked inside the prison in an uncertain manner of an old man of ninety four years of age, but always vivacious as usual. For the first time, he met the young detained architects and on that occasion he wrote:

“The suggestion to create a garden for the city inside the prison area was really proposed by some prisoners. As a result, a new experience for me has to materialise in what, I have considered until now, as the most beautiful and most significant moments of my life; that is creating the Gardens of Reunion.”
(Michelucci, 1987)

It is astoundingly obvious that Michelucci loved this project and spent a long time on it, quite as much as on the Church of S. Giovanni Battista or better known as the Church on the Motorway in Campi Bisenzio, Nr Florence. In that project, in the 1970s, Giovanni Michelucci spent many years of preparation. This is another mystic forest of tree-form pillars in reinforced concrete to hold a tent-form roof constructed by the same material. There is a clear difference though in the colour scheme used for these two buildings, which were separated between them by almost two decades. We can find a palette of grey tones in the austere, but elegantly sculpted interiors of the Church on the Motorway. This is a worshipping place, where the forest elevates the human spirit towards Heaven and the mind towards God. Instead, the colour scheme in the Gardens of Reunion is bright and full of colour in order to elevate the spirits towards hope and delight. This is the typical scheme that, you can find in a warm and simple house, a family's real home and sanctuary at the same time.



Figures 9 & 10. Studies of the tree-form pillars in the Church on the Motorway, in 1962 (property and courtesy of the Giovanni Michelucci Foundation in Fiesole, Nr Florence)

As Carlo Cresti (1990), architectural historian and friend of Michelucci, affirms, the architectural narrative of the 'bosco' (=forest) in Giovanni Michelucci's projects appears as an alternative to the narrative of the common tales of the dark terrorising woods. The shelter of the people is no more the antidote to the forest of horrors. For Michelucci, the safe haven does not only emerge as continuity, but also lives in unity with the branches and the roots of the trees. The shelter survives by being sustained by earthy sensations that have been born in nature. And it is as if people were born as robust as these trees growing in nature. In the case of the project of the Sollicciano gardens, all architects have fulfilled a dual purpose of meeting people's expectations to relax and think positively about their lives and also be able to feel robust again to face reality and reformation. Finally, once again, they should be able to think creatively and in harmony, by being surrounded by their own friends and family. The strength of the project towards that particular direction was clearly

evident during the interviews of current and ex-detainees and their families, during the inauguration of both covered and open space gardens in 2007. Enjoyment and hope was evident in either smiling faces or eyes amid some tear.

5. Conclusion

From the time when the project of the Gardens of Reunion was conceived and created until today, several things changed. The prison complex has not only been imposed as a metropolitan infrastructure, but also as a multi-ethnic facility, because of the strong immigration flows in Italy especially during the last decade. Inside that environment, the increased population of drug dependent people and immigrants from outside European Union has added to the problems of increased numbers of detainees in that complex. Although many times the prison has held double number of detained people than the number allowed to live and use the facilities, in 30th June 2000, a Decree of the President of Republic has allowed for more uses of the space occupied by the Gardens of the Reunion. Nowadays there could be still an opportunity to use these gardens as University Departments for some disciplines of the University of Florence and, until now, many times theatrical performances and exhibitions had taken place in both covered and open spaces.

In a recent article in March 2010, in the Newspaper La Repubblica, Laura Montanari and Michele Bocci (2010) reported that finally a new wing is to be added in the prison of Sollicciano close to the Gardens of Reunion. The journalists highlighted the fact that Michelucci's dream was finally realised in these gardens. The new building will respect the Gardens without altering the original idea at all and it will compensate with more space.

In this particular project, some important facts become evident. As a main principle, the panoptikon effect of a prison (so profoundly condemned by many philosophers like Foucault) disappears, as all people participating in the

running of the Sollicciano prison become an extended family, from guards to prisoners and their relatives. In fact, it becomes evident that:

“Human beings are social creatures. We are social not just in the trivial sense that we like company, and not just in the obvious sense that we each depend on others. We are social in a more elementary way: simply to exist as a normal human being requires interaction with other people.” (Gawande, 2009)

Thus, very recently Atul Gawande, by criticising solitary confinement, supports the idea that prisons should preserve the right for prisoners to be normal human beings and ready for interaction; that means interaction could be the intermediate stage between application of laws leading to confinement and return to society as a reformed person. Hence, interaction is related to performance action and full collaboration of the human senses. In the case of the Gardens of Reunion, all senses collaborate to create a filter place between enforced seclusion and open urban space. Sight is fulfilled by bright artificial indoors and natural colours of plants, flowers, etc outdoors. The smells provided by the green space (flowers and horticultural products) work as a catalyst that recalls free open spaces of public markets and open fields. The people using the place of the Reunion may also taste fruits and vegetables; they can touch them and eat them. Their hands can join the hands of their beloved in that special relationship with the open space, a different approach towards normal life again. And the most important factor is that memories are invigorated again through a better medium which is represented by the wonders of a positive space, such as a garden. Therefore, more positive feelings of hope and patience can be the real incentives to look at fast methods of healing and recovery of lost values. The Garden of Reunion becomes finally a positive space where can be retained good memories from the past. As Nairne J. and Pandeirada, J discuss in their paper ‘Adaptive memory: Nature’s criterion and the functionalist agenda’, human beings review “empirical evidence supporting the idea that memory evolved to enhance reproductive fitness.” (Nairne et al, 2010) In the case of the Garden of Reunion, the latter can be proved by the continuous stimulation of the senses to create positive emotions leading to both enhancement and revival of good empirical evidence of the past. And, as “nature crafts a

memory system that is sensitive to imagery or the processing of meaning” (Nairne et al., 2010); the garden becomes a sophisticated part of the same nature which tries to reconstruct flexibly lost links with the best of our past. The eyesight works now in synchrony with the perception to recreate positive connections with what once was our better self: adaptation of memories managed to filter through senses.

References

“Biblioteca o spazio verde? Spaccatura sulle Murate” in <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2007/03/22/biblioteca-spazio-verde-spaccatura-sulle-murate.html> on 22 March 2007 (accessed on 12/01/2010)

Cresti C. (1990) *Scritti per Giovanni Michelucci*, Firenze: Angelo Pontecorboli Editore

Conti S (ed.) (1988) *Catalogue of the exhibition: Un'idea per le Murate*, 24th September – 30th October 1988, Firenze, ex-prison of Santa Verdiana, Milan: Electa Spa

Gawande, A. (2009) “Hellhole:Annals of Human Rights” in *The New Yorker*, 30 March 2009 (accessed on 15 September 2010).

“Documento dei detenuti” (=Document of the detained) in *Presentation of the first project*, in June 1986

“Le Murate si riaprono alla città: nell'ex carcere nuovi alloggi, una piazza e spazi per attività sociali” in *Firenze* (Official Bulletin of the Commune of Florence) on 29/05/2009

Michelucci G (1988) “Alcuni aspetti della mia attuale ricerca” in Dezzi Bardeschi M (ed.) *Un viaggio lungo un secolo*, Firenze: Alinea.

Michelucci G (1987) Hand written notes “Incontro a Sollicciano” , on June 1987

Michelucci G (1986) “Un progetto al limite del possibile”, editor's article in *La Nuova Città*, V series, Nr 1:2

Michelucci G (1984) “Il crollo di un antico limite: Un'immagine di Firenze, tra il carcere delle Murate e il manicomio di S. Salvi” in *La Nuova Città* , Nr 5: 9-11.

Michelucci G (ed.) (1968) *Il quartiere di Santa Croce nel futuro di Firenze*, Firenze:Officina edizioni.

Montanari L & Bocci M (2010) "Carceri Toscane, a Sollicciano nuovo padiglione vicino al Giardino degli Incontri", Newspaper *La Repubblica*, Edition of Florence, Thursday, 18/03/2010 in edition accessed on 27/07/2010 in <http://firenze.repubblica.it/cronaca/2010/03/18/news/carceri-2733100/>

Nairne, J & Pandeirada, J (2010) "Adaptive memory: Nature's criterion and the functionalist agenda" in *The American Journal of Psychology*, Vol. 123, No. 4 (Winter 2010), pp. 381-390 (accessed in <http://www.jstor.org/stable/10.5406/amerjpsyc.123.4.0381> on 15/01/2011)

Provincia di Pistoia & Fondazione Michelucci (ed.s) (2008) *ConCatenAzioni*, Pistoia: CD&V Editore

"Murate: via libera del consiglio comunale al progetto della nuova biblioteca di Architettura" in <http://www.nove.firenze.it/vediarticolo.asp?id=a8.07.26.12.5> on Saturday, 26 July 2008 (accessed on 09/11/2009)